

Cheers!

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 231/2
OCT. 1987
\$1.00

**record
research**

We have the
best readers!

the H³ chrono-matrix file
Part 28 **Harold H. Hartel** (see page 6)

Spivey Records (see page 24)

JAZZ - The New York Scene is back!
(see page 24)

IMPERIAL

MATRICES
from
Cedric J. Hayes
(see page 8)

(from JOHN S. LEWIS)

**Francis
MacMillen**
(see page 11) (Part 2)
(Exclusive Columbia Artist.)

LIBERTY Music

ADDENDA-Part 7
(see page 12)

**AN EVENING AT
EL MOROCCO**
CHAUNCEY GREY
and his El Morocco Orchestra

LMS-1005A (LTY-109)

LONG-PLAYING 33 1/3 RECORD

MADE IN U.S.A.

LAUREL

ELECTRICALLY
RECORDED

210-A

Barnacle Bill, The Sailor-Fox Trot
(Frank Luther - Cornell Robison)
Sally McCoy's Orchestra
with vocal refrain

MADE IN CANADA

210-B

Rockin' Chair-Fox Trot
(H. Carmichael)
Sally McCoy's Orchestra
with vocal refrain

MADE IN CANADA

Page 12

Four Word Review!! -LK
CLIFF EDWARDS
see
page 3



**DISCOING IN
BLACKER**

GEORGE

Electrical
remakes, etc.
(see page 2)

**DIGGIN' THE
GROOVES**

BOB DYLANPORT
(see page 2)

Carl Kendziora
THE COSWELL

"METEOR & PLAZA"
(see page 5)

PRASE - AUBREY'S
corrections and
additions to
THE AMERICAN
DANCE BAND
DISCOGRAPHY
1917-1942
Volume 2
Lange to Zurke

BILL BENNETT 15000 SERIES
(PART THREE)
(see page 10)

Capitol



Les Paul with Gene Austin: the "40 masters"

by Don Peak and Tor Magnusson

Introduction

A promotional transcription record, featuring Gene Austin plugging his Universal records, has recently surfaced. This has given us a few pieces of information on the Gene Austin - Les Paul recordings in addition to what we earlier have learned from the records themselves and from a couple of notes in the Billboard and Down Beat magazines. Below we will a) recapitulate these notes; b) give a transcription of the spoken parts of the promotional record; c) present a discography of the "forty masters"; and d) give some final comments.

The Billboard and the Down Beat notes

The first of these notes was printed in Billboard of January 31, 1948, p. 21, and reads:

Chicago: Universal platters has purchased approximately 30 masters by Gene Austin, backed by the Les Paul Trio, from the "My Blue Heaven" singer.

The second note on this matter was found in Down Beat, March 10, 1948, p. 1, and tells us the following:

Universal Buys Austin Records

Chicago -- Bill Putnam and George Tasker of Universal Records here worked out a deal with Gene Austin, whose Victor platter of **My Blue Heaven** was the first disc to reach the million mark years ago, to take over 50 masters which Gene cut under his own label on the west coast with the Les Paul Trio.

First release will be March 15, with **My Blue Heaven** coupled with an original **Cala-California**. Other well known Austin numbers, such as **Bye Bye Blackbird** and **How Come You Do Me**, will follow later.

Finally, third note was printed in Billboard, March 13, 1948, p. 35, and gives the following information:

Univ. Beats Cap To Austin Discs

CHICAGO, March 6. -- In a duel over approximately 40 masters made by songwriter-singer Gene Austin with the Les Paul Trio, the Universal label, local independent, last week won out over Capitol Records. Austin is remembered for his **My Blue Heaven** record smash on Columbia [!] in the pioneer days of the wax biz. He is slated for film promotion via a United Artists' flicker

(cont'd on page 4)

DISCO-ING IN GEORGE BLACKER

ODDS AND ENDS TIME — AGAIN

ELECTRICAL REMAKES OF ACOUSTIC VICTOR SIDES

During the summer of 1983, a number of Victor "Sample Records" passed through my hands. They may have been the property either of a salesman or some former Victor employee. Whatever their source, I found three electrical masters which were obviously remakes of earlier acoustic sides. In master number sequence, they are:

- B 13837-11: "Humoresque(sic)" - (Venetian) Instrumental Trio. Recorded 9/8/25, issued on Vic 20130, according to the 1926 catalog
B 27992-16: "Listen to the Mocking Bird" - (Olive) Kline & (Lambert) Murphy; recorded 6/29/25, issued on Vic 19889 as by "Alice Green & Raymond Dixon"
B 31940-12: "Memmet" - Fritz Kreisler — rec. 8/29/25, issued on Vic Red Seal 1136

I know beyond a doubt that acoustic versions of mxs. 13837 and 28992 were issued, but I'm less sure that such was the case with Kreisler's B31940. Victrola 1136 is listed in both the 1926 and 1927 catalogs as an acoustic disc, but I found numerous errors in that department in the 1926 catalog, in which, I may remark in passing, the "Orthophonic" issues were denoted by a star against the catalog number. In the 1927 catalog, the procedure was reversed and acoustic issues were thus denoted; that practice continued as long as there were any acoustic issues still in catalog. However, reverting to the 1926 catalog, I saw dozens of listings of records I KNEW were electricals which did not sport the star, and goodish numbers of others I strongly suspected of being electrical which were not so denoted. The Catalog Editor must have been thrown into a first-class tizzy by the advent of electrical recording....Be that as it may, I suspect 1136 was an electrical from the time of its original release, but this may not have been intentional. As I see it, Kreisler ran into difficulties when he first attempted the piece sometime in February of 1925, as nearly as I can extrapolate the date. There could have been a second remake session sometime between the original date and the August 1925 session that finally yielded a usable side, or there were just two sessions in which five or more takes apiece were done. Whichever was the case, the adoption of electrical recording seems to have made an electrical issue out of one that might not have been so under different circumstances — i.e., if Fritz had got the thing down cold the first time. Does anyone have a non-electrical copy of 1136?

Another thing we learn from the other two masters is that Victor launched a program of remaking large numbers of "standard" catalog items by the new process almost immediately upon its adoption.

Postscript: a few weeks after writing the above, I saw a copy of Victrola 1136. Both sides were electric, and "Memmet" was take 12. One puzzle solved.....

"WOT'S THIS 'ERE???" DEPARTMENT

Irish Hillbilly or Hillbilly Irish!

This oddity didn't quite seem to fit the "Kooky Koup-lings Korner", but it seemed odd and kooky enough to me to warrant setting up a special department for it; hence the heading above.

The following appeared in Decca's 12000's series of Irish records during the 30's:

12035: "Down by the Railroad Track/Sweet Inniscara" — Bradley Kincaid

-ELECTRIC REMAKES OF ACOUSTIC VICTOR SIDES
-IRISH HILLBILLY
-MORE ON ELECTRICAL RECORDING — "Billboard", May 30, 1925 issue..

I have yet to figure out why Decca assigned this pairing by a hillbilly artist to their Irish series. The right hand must not have had any inkling of what the left was up to, or vice versa.

MORE ON ELECTRICAL RECORDING

I wish to thank Warren Jacob of Los Angeles, CA for sending me a photocopy of the following article from the May 30, 1925 issue of "Billboard":

ELECTRICAL RECORDING AND INSTRUMENTATION

New York, May 25. — Much is being said for and against the new electrical recording process with which a few of the larger phonograph laboratories are experimenting. Altho many improvements over the old system are noted, there is no question....that many more changes will have to be made before the new way can be said to be perfect.

For the first time in recording history, the piano is distinctly heard on the finished record when the electrical process is used. But it is observed that the banjo, an important factor in recording due to the piano's comparative silence, provides a clash under the new system, and so leaders who have been anxiously watching results have, in many cases, decided to eliminate banjos from future dates. Also, drums, never before used on dates, will enjoy an unusual vogue now, as they will be able to be heard to distinct advantage.

The cello, one of the most beautifully(sic) sounding of all instruments, is also expected to come in to its own with the progress of electrical recording.

Some orchestra leaders have observed that the muted trumpet doesn't "cut" under the new method and believe that it will be impossible to use muted instruments effectively in the future. Trumpets using full tone will have to be diverted from the microphone, as there will be a distinct tendency toward blasting, otherwise. The saxophone will find electrical recording a boon, as saxophone "focusing" will no longer be necessary. Thus many saxophone formerly unable to play dates will now be able to enjoy an extra source of revenue.

Recording orchestras are busy figuring out new recording combinations under the new plan. As previously mentioned, instruments formerly neglected will be put in and others now used may have to be cut out, temporarily at least.

All are agreed, however, that electrical recording makes for greater volume and clarity, with all artificial results eliminated. Then, too, it will be possible to record in greater comfort, as the chairs of many heights previously used are no longer necessary.

As anyone can attest who has heard any of the early Victor and Columbia electricals, the difficulties alluded to in the foregoing were overcome, and the quality of recorded sound took a quantum leap upward.

(more oddities and loose ends a-coming !!)

All comment to:
GEORGE BLACKER
345½ South Main Street
Cheshire Ct. 06410

Also coming RR attractions: Olympic label research; Black Patti & Gennett; early 30s Crown discography; Bell & Gennett; Gene Kardos; Mercury 5000 series; Associated-Muzak transcriptions research; pupils of Franz Liszt; Blind Lemon Jefferson copyright legacy; Johnny Dunn remembered; Henrietta Wakefield saga, etc etc.

Another Four Word Review "RR recommends 'em highly"

The multi-talented extraordinarily gifted CLIFF EDWARDS herewith receives his biographical and discographical acclamation through the expertise of discographic scientist LARRY F. KINER who should be congratulated again another great compilation of facts and statistics on one of our all great entertainers. Larry has employed the same format of extensive search as he did with his landmark Al Jolson and Rudy Vallee volumes for GREENWOOD PRESS (see our review in RR 217/8). GP should be lauded for their continuing efforts of publishing volumes of high caliber erudition by our leading discographic scholars. The GP books should be in every library as they are primary source material of lasting value, really a great historical tribute to our recording and entertainment industries. Write or phone Greenwood (see their address and phone number at lower right) for information regarding the Cliff Edwards book — and also request their catalog of other books in their extensive DISCOGRAPHIES series.



THE CLIFF EDWARDS DISCOGRAPHY

Compiled by
LARRY F. KINER

Discographies, No. 27, ISSN 0192-334X

This book is a tribute to the talent of Clifton A. Edwards, the man who introduced the world to the ukulele, and whose career as a song writer and entertainer spanned more than 60 years. Virtually unknown until 1924, Cliff Edwards skyrocketed to national popularity when he appeared in the George Germain musical *Lady Be Good*. He became a well-known vaudeville entertainer and Hollywood star, and was largely responsible for the voice, character, and image of "Jimmy Cricket", the famous cricket of the popular Disney color cartoon classic, *Pinocchio*.

Larry F. Kiner has brought together in one volume a discography of the songs recorded by Cliff Edwards, a complete listing of songs written by him, a chronology of stage shows in which he appeared, a filmography, notes on his radio and television careers, and appendices that provide 78 RPM records by label and catalog number, library transcriptions, and films on video tape. Included as well are indexes to conductors, instrumentalists, songwriters, stage co-stars, and motion picture and song titles. The compiler's biographical sketch entitled "Ukulele Ike and Jimmy Cricket" offers a fascinating look at the life and struggles of this talented and versatile entertainer who, despite his great contribution to the popular culture of his day, died destitute and forgotten.

This informative work also contains many illustrations of labels, sheet music, album covers, and photographs of Edwards himself. It will be a valuable addition to any music and arts library, and a useful resource in the study of popular culture and the history of the entertainment and film industries.

CONTENTS: Illustrations. "Ukulele Ike" and "Jimmy Cricket". Acknowledgments. Introduction to the Discography & Other Features. The Recordings (1919-1965). Appendices. Bibliography. Indexes. 260 Pages.

LARRY F. KINER is the former editor-publisher of *American Discophile*. He is the author of *The Al Jolson Discography* and *The Rudy Vallee Discography* (Greenwood Press, 1984, 1985) and of articles appearing in *American Discophile*, *The Discographer*, *Theme*, and *Popular Electronics*.

GREENWOOD PRESS, INC.,

88 Post Road West, Box 5007, Westport, CT 06881 • (203) 226-3571

** About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings.

The following back issues of BLUES RESEARCH are available:
ISSUE 3 - Aristocrat, Chess, Chief, Rhumbogie, Sultan, Sunbeam, etc.
ISSUE 9 - Mambo, Exoel, Nasso, etc. — and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disco, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., Hi-4, Strate-8
(Att: Issue 17 was incorporated into RR issue 129/30)

**Record Research also published installments of KING, FEDERAL and DELUXE. If interested in availability please write us..

Record Research Back issues

WHAT'S AVAILABLE AT \$1.00 EACH....
(66 pence English)

68 71 72 73 74 75 76 77 78 79 80 81
82 83 84 85 86 87 88 89 90 91 92 93
94 95 96/7 98 99 100 101 102 103 104
105 106 107 108 109 110 111 112 113/4
115 116 117 118 119/20 121 122 123
124 125/6 127 128 129/30 131 132 133
134 135/6 137/8 139/40 141 142 143
144/5 146/7 148 149/50 151/2 153/4
155/6 157/8 159/60 161/2 163/4 165/6
167/8 169/70 171/2 173/4 175/6 177/8
179/80 181/2 183/4 185/6 187/8 189/90
191/2 193/4 195/6 197/8 199/200 201/2
203/4 205/6 207/8 209/10 211/2 213/4
215/6 217/8 219/20 221/2 223/4 225/6
227/8 229/30

A SPECIAL SPECIAL!

If you would like to get only half of these Historic Offer back issues, — that is issues 71 thru 160 it would come out to \$45.00 post paid. If you choose the other half, that is issue 161 thru 230 it would also come out to \$45.00. On non-USA orders please add \$1.00

ATTENTION! English subs or renewal (see mail) ENGLISH SUB REP. is DEREK COLLIER, 6, THE CREST, SA BRIDGEWORTH, HERTS CM21 0ER, ENGLAND. It's £3-50 for 10 issues (5 double issues). Cheers!

RECORD RESEARCH

65 Grand Avenue Brooklyn N.Y. 11205 USA

Subscription (World-wide) \$5.00 for 10 issues (5 double). Editors: Len Kunstadt and Bob Colton

Contributing staff: George Blacker, Bob Davenport, Bill Frase, Harold Plake, Harold H. Hartel, Sheldon Harris, Bob Healy, Carl Kendis, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Howard Waters and Ray Hill.

contents of RR are indexed in Music Index (USA)

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
41 GRAND AVENUE, BROOKLYN, N.Y. 11205

An Historic Offer!

Att: If you're interested in a complete run of RR mags from ISSUE 71 (Oct. 1965) thru issue 230 (Jun 1987) 160 issues — you can obtain this run for \$80.00 in USA or \$81.00 foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 230 as advertised in RR 231/2.

If checked RENEWAL is due! \$5.00 for 10 issues
Please make remittance payable to LEN KUNSTADT.
**Air Mail is \$11.00 for Europe and \$12.00 for Asia, Australia & Africa

(continued from front cover).

based on his life, and was romanced by both firms, Capitol offering a \$ 10,000 advance plus liberal royalties. Details of the Universal settlement were not available. Austin inked a two-year pact, with a two-year option, calling for release of 12 masters the first year.

The U-A flicker, which will be ready for distribution by the late summer, will utilize music penned by Austin and the late Walter Donaldson, all of which is included in the masters Universal takes over. . . .

What seems a bit strange is that the report of January 31 states that Universal has purchased the masters, and then more than a month later the same magazine states that the deal was made "last week". The number of masters involved varies in the above three reports from "approximately 30" to "approximately 40" to 50. However, in a recent conversation, Bill Putnam (of Universal Records fame) said that the actual number had been exaggerated in the trade press, and that the true number of masters was around twenty.

Incidentally, the statement in the Down Beat note, that Austin's "Victor platter of My Blue Heaven was the first disc to reach the million mark", is, to the best of our knowledge, not correct. We believe that the first million seller was Fiddlin' John Carson's recording of "Dixie Boll Weevil" on Okeh 40095. However, also other recordings have been suggested, e.g. Enrico Caruso's "Pagliacci - Vesti la Giubba" (Victor 88061), Alma Gluck's "Carry Me Back to Old Virginny" (Victor 74420), Paul Whiteman's "Whispering" (Victor 18690) and "Three O'Clock in the Morning" (Victor 18940), and Vernon Dalhart's "The Prisoner's Song" (Victor 19427).

Also, the mentioning of Gene Austin's "My Blue Heaven record smash on Columbia in the pioneer days of the wax biz" is of course in error. Austin never made any recordings for Columbia, and the record referred to, without doubt is his 1927 multi-million seller on Victor 20964.

The UNIVERSAL promotional record

The details of the recently discovered promotional record are as follows:

12 inch 33 1/3 rpm radio transcription, recorded either at Universal Records in Chicago or in Les Paul's studio in Los Angeles, early 1948.

UR-GA-1 UNIVERSAL RECORDS PRESENTS GENE AUSTIN'S RECORD PREVIEW

(Gene Austin speaks, excerpts from his recordings expected to be released on Universal Records are played. Approximate time 4:30.)

(Excerpt from My Blue Heaven [1] is played.)

GA: Hello, there, everybody. This is Gene Austin. My friend here thought maybe you'd like to hear some of the new tunes I've got down on wax up at Universal which they are going to release soon. Seeing as how the time is short and there's an awful lot of records, let's get started, huh? Now here's one that I sang several years ago . . . you remember?

(Excerpt from Marie [2] is played.)

GA: Always got carried away there. After all, I don't want to spoil it for you, but you got the idea. Here's one that I wrote quite a while back.

(Excerpt from Lonesome Road [3] is played.)

GA: That one's been a standard for years. But they aren't all quiet as sad as that one. Now take this one for instance. Here's a typical summertime favorite.

(Excerpt from Yearning [4] is played.)

GA: Les Paul rates pretty high with me on the guitar, played a fine rhythm background, don't you think? Now here's a new number that I've just written I want to try out.

(Excerpt from When I Meditate [5] is played.)

GA: Well, friends, that about runs us out of time, but I'll tell you what. I'd be mighty interested to hear how you like our catalog. If you've got a minute, how about dropping me a line? Just say Gene Austin, care of Universal Records in Chicago. I'd certainly like to hear from you, but until I do . . .

(Excerpt from My Blue Heaven [1] is played.)

Les Paul with Gene Austin:

the "40 masters"

by Don Peak and Tor Magnusson

UR-GA-2 UNIVERSAL RECORDS PRESENTS AN INTERVIEW WITH GENE AUSTIN

(Gene Austin's spoken portion of an "interview" by the local station announcer who was provided with a script tailing the questions to ask. No copy of announcer script on hand. Approximate time 2:46.)

GA: Hi, pardner, it's nice to be here.

(Pause for "announcer's question".)

GA: Now you know that'd be quite a long tale, pardner. It'd take us into the army, dental offices and all sorts of places. But I will tell you that I wasn't considered a natural back home. Why, in high school, just about a year before I think I went in show business, uh, everybody sang in a play but me, and I just played the piano for 'em because they didn't think I could sing well enough. (Pause for "announcer's question".)

GA: I guess my mother would be that one. She even sort of oversold me. I used to play the piano in a local movie house when I was about fourteen, and while the reels were being changed my mother would trot down the aisle, put a hand on my shoulder, and say, "That's my boy. Never had a lesson in his life". Kind of embarrassing, but it sure did have faith in me (?).

(Pause for "announcer's question".)

GA: Yes, I guess she was. I was pretty lucky with that one. It stayed up there and became the biggest seller of all time.

(Pause for "announcer's question".)

GA: I guess I have. I did a number called "How Come You Do Me Like You Do" and another little thing called "Lonesome Road" which seems to have lasted pretty well. By the way, I recorded Lonesome Road [3] a while back and it's going to be released soon.

(Pause for "announcer's question".)

GA: Um hmm. A while before the ban [6], I got together with a piano and Les Paul, an extra specially fine guitar player. We made about forty sides which are coming out on Universal label.

(Pause for "announcer's question".)

GA: You bet. There's Blue Heaven [1], Lonesome Road [3], Summertime [2], Melancholy Baby [3], Marie [2], St. Louis Blues [2], and several others. By the way, one of the records is a little tune of mine, and pardner, I happen to have a copy with me.

(Pause for "announcer's question".)

GA: I'm not sure about this "epic" thing. A major studio [7] is gonna put it's make-up men to work making me presentable for human consumption come about next August, and shoot a picture of my life.

(Pause for "announcer's question".)

GA: Just before the platter begins to spin I'd like to thank you, pardner, for lettin' me come up and talk to you and the folks. I sure enjoyed it. Hope you like the record.

Notes: [1] Issued by Universal and Austin records; [2] Unissued; [3] Issued by Austin records; [4] Issued by Universal records; [5] Unissued. A version by Gene Austin but without Les Paul was issued by Fraternity records; [6] The second American Federation of Musicians recording ban, which commenced January 1, 1948, and ended December 14, 1948; [7] It was reported in Billboard (see above), that the life story of Gene Austin was to be filmed by United Artists Studios. The film was never made so far as is known; it is certain that it was never released.

Discography

We have combined the available data, and below is a listing of the "forty masters" recorded by Gene Austin and Les Paul. The accompaniment on these sides consists of piano, played by Austin, and Les Paul's guitar, plus a string bass (also played by Les Paul??). Two of the titles, "Cala-California" and "Yearning", have vocal backings by "The Honeydreamers". These were added to the recordings as overdubs at the Universal studios in Chicago.

The recordings were made in Les Paul's garage-studio on Curson Avenue in Los Angeles, apparently in December 1947. The numbers shown in the wax are not true matrice num

and thus do not give any information about the order in which the titles were recorded. In some cases the same recording has different "matrice numbers" on the various issues; where known these numbers are given in parenthesis after the record issue.

Artist credit on the various issues is as follows:

UNIVERSAL U-100 and U-122 are labelled as by:
GENE AUSTIN with LES PAUL and Rhythm Accompaniment

AUSTIN GA501 through GA510 as by:
GENE AUSTIN with LES PAUL;

LONDON 506 as by:
GENE AUSTIN with THE LES PAUL TRIO; and

UNIVERSAL DOUBLE FEATURE DF1007 as by:
GENE AUSTIN WITH SAMMY PORFIRIO'S ORCHESTRA [sic]

1. MY BLUE HEAVEN
UNIVERSAL U-100 (UR-8690, QB-6543-1-DB),
UNIVERSAL prom. record (excerpt only),
AUSTIN GA504 (A-8876, LP-1),
MUSICANA (Can) 7012
2. KEEP A KNOCKING
UNIVERSAL U-100 (UR-8730-Rx2, A10444),
AUSTIN GA501 (A8878, LP-3),
MUSICANA (Can) 7012
3. CALA-CALIFORNIA
UNIVERSAL U-122 (UR-8691x1, QB-6547-1-DB),
MUSICANA (Can) 7016
4. YEARNING
UNIVERSAL U-122 (UR-8738, QB-8052-1-DB-1x),
UNIVERSAL prom. record (excerpt only),
MUSICANA (Can) 7016
5. LONESOME ROAD
UNIVERSAL prom. record (excerpt only),
AUSTIN GA506 (A-8877, LP-2)
6. MY MELANCHOLY BABY
AUSTIN GA505 (A-8879, LP-4)
7. YOU'RE GONNA CAUSE ME TROUBLE
AUSTIN GA503 (A-8880, LP-5)
8. SWEETHEART OF SIGMA CHI
AUSTIN GA502 (A8881, LP-6)
9. BROKEN DREAMS
AUSTIN GA509 (A-9046, LP-1)
10. ACE IN THE HOLE
AUSTIN GA510 (A-9047, LP-2)
ACE IN THE HOLE (shortened version)
UNIVERSAL DOUBLE FEATURE DF1007 (8787),
LONDON 567 & L.567 (DLG 50081),
Manhattan SR-003 (Canadian 10" LP),
Cameo 417 (Canadian 10" LP)
11. FRANKIE AND JOHNNIE
UNIVERSAL DOUBLE FEATURE DF1007 (8788),
Manhattan SR-003 (Canadian 10" LP),
Cameo 417 (Canadian 10" LP)

12. MARIE
UNIVERSAL prom. record (excerpt only)

13. WHEN I MEDITATE
UNIVERSAL prom. record (excerpt only)

14. SUMMERTIME
15. ST. LOUIS BLUES
16. BYE BYE BLACKBIRD
17. HOW COME YOU DO ME LIKE YOU DO
18. and upwards: unknown titles

Note: The AUSTIN recordings are coupled in the following manner: GA501/GA505; GA502/GA504; GA503/GA506; and GA509/GA510.

Final comments

Several of the titles on the above AUSTIN issues were re-makes of earlier recordings issued on that label. These earlier recordings had the same issue numbers, but were coupled in a different and more logical manner. So, for instance, on one of these "original" records, GA501 "Keep A Knocking" was backed by GA502 "Sweetheart Of Sigma Chi".

Two of the "original" recordings, GA507 "Under The Spell The Voodoo Drum", and GA508 "Ain't Misbehavin'", were re-issued in the new series. They may, however, have been re-recorded; if so, they should be included as un-issued among the "forty masters" above.



Reprinted from RECORD CHANGER
Vol. 14, No. 2 (1955)

Label of the Month: This one dates about 1920 or 1921 and is Metrol. The label is deep-red with gold lettering and designs. No company name is given but Piqua, Ohio, U.S.A. is given as its base of operations. From appearance the records are pressed at the same plant as Arto, and the masters recorded at the studio which was responsible for the 14000 mx. series on Lyric, 17000 & 18000 on Arto, C-600 on Cardinal & family, 41000 on Arto, Metrol, and some Cameo early issues. The reason we are so sure all of these different mx. series are recorded at the same studio is that the grooves of all are irregularly spaced due to faulty drive mechanism on the cutting turntable or vibration in it and have a characteristic pattern. Also every one of these masters has a handwritten "I" in the wax. It is a "I" without cross-bars and seems to be the symbol of the studio recording these masters. We have not had any success determining which company (or independent studio, perhaps) produced these masters.

The specimen shown, from Perry Armag-nac's collection, is Metrol 1205 and is Jazorsien's (31001) by Earl Fuller's Novelty Orchestra. The reverse, title of which is given at the top of the label, is Jazzology (31002-2) by Earl Fuller's Jazz Band. Masters are handwritten in the wax as are all mentioned "I" master series. Two other Metrols we can list are: 1114, which couples Who'll Take the Place of Mary? (41034) and Daddy, You've Been a Mother to Me (41035) sung by Charles Hart and 1115, coupling I Want a Jazzy Kiss (41037) and Down Barcelona Way (41038) duets by Collins and Harlan. Can anyone answer any of the problems posed above? We'd appreciate anything on the Metrol label, the source of these masters, and the other masters from the same studio on the other labels cited.

PLAZA progress report: Matrix 5001 began in RR 36 (Jul'61) -and up thru this issue we have listed 411 mxs. These mxs. appeared on BANNER, REGAL, DOMINO, ORIOLE, PATHE-PERFECT, etc., etc.

Behind the Cobwebs CARL KENDZIORA

We continue his legacy!

"Label of the Month" reprints
(cont'd from RR 229/30)

PLAZA 5000 MASTERS SERIES (cont'd (9089 to 9112) from RR 229/30)

LOU GOLD & HIS ORCHESTRA
9089 10/17/29 Do I Know What I'm Doing?
(109025)
9090 " If I Had a Talking Picture of You
(109026-1,-2,-3)
9091 10/17/29 When the Real Thing Comes Your Way

RODMAN LEWIS
9092 10/18/29 Love in My Heart
9093 " Your Photograph Is All I Have
9094 " Dixieanna

SAM LANIN & HIS ORCHESTRA
9095 10/18/29 Maybe: Who Knows?
(108832-1)

HOLLYWOOD DANCE ORCHESTRA
9096 10/22/29 Can't We Be Friends?

DUBIN'S DEMONS
9097 10/22/29 Find a Sweetheart (Who'll Kiss Your Troubles Away)

ROY CARLSON'S DANCE ORCHESTRA
9098 10/22/29 I'm Gonna Count My Sheep

FRANKIE WALLACE
9099 10/24/29 I'm Riding the Blinds on a Train
9100 " I Don't Work for a Living

JACK KAUFMAN
9101 10/25/29 The Tramp Song
9102 " Stowaway Steve

TEN FRESHMEN
9103 10/28/29 Freshman Hop
(108645*) *Pe 15235, Pat 37054

SAM LANIN & HIS ORCHESTRA
9104 10/29/29 Great Day#
9105 " Without a Song
9106 " Somebody Mighty Like You
(# This title seems an ironic choice for a session held on this date; this, you'll remember, was when Wall Street laid that famous egg! - Ed.)

THE CLEVELANDERS
9107 10/31/29 What is Life Without Love?
9108 " That Wonderful Something (Is Love)

SID GARRY
9109 10/30/29 Just You, Just Me
9110 " (I'm a Dreamer) Aren't We All?

ADRIAN SCHUBERT'S SALON ORCHESTRA
9111 11/1/29 To Be Forgotten
9112 " Like a Breath of Spring-time

(TO BE CONTINUED - of course!)

The records in the "original" series are labelled as by "GENE AUSTIN with Trio". They were recorded in Atlanta, Georgia, in September 1947 (?) with Otto 'Coco' Heimel on amplified 4-string guitar and Lawrence Wootten on string bass. The recordings have very low fidelity, but are interesting as the only known examples of Otto 'Coco' Heimel playing amplified guitar.

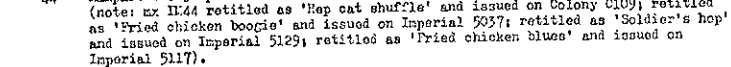
Acknowledgements

We are very much indebted to (in alphabetical order) Les Airey, Martin Kosins, Jack Litchfield, Bill Putnam, Bert Whyatt, and Lawrence Wootten for the help they so generously have given during the preparation of this article.

* * * * *

Your comments will be appreciated. Please write to: Don Peak, P.O. Box 2161, Hollywood, CA 90078, U.S.A., or Tor Magnusson, P.O. Box 25065, S-40031 Goteborg, Sweden.

* * * * *



8. 127 (EWE2017) KIDS 2.00000

(to be continued)

DIGGIN' THE GROOVES BOB DAVENPORT

In all of the years I have been writing this column for RR, this one has to be the most frustrating! - - The total LP's received for review have been at a dismal, all-time low. I have heard from one company telling me that sales have been so poor they have had to practically suspend operations. What is going on? You and I know that there IS a market for good re-issues, and I know that most of the major labels are only interested in megabuck hit sellers which are of interest to the younger crowd, but we "old folks" spend money too, don't we?

With that out of the way, let me move on to what little news I have for you readers in this issue:

Hindsight, God bless 'em, does have three new items. (their address is: 1299 Ocean Ave., Santa Monica, Ca 90401, Suite #800)

- HSR-232: This features some 1942 ET's by the great Erskine Hawkins band, featuring vocals by Jimmy Mitchell, Dolores Brown & Ave Martin. It's a fine release, and it does include a 5:42 version of "Tuxedo Junction".
- HSR-233: Also from 1942 is a welcome release by a band largely over-looked. It's Lucky Millinder with vocals by Sister Rosetta Tharpe, and it really swings.
- HSR-234: Moving up in years to the 1951-52 period is this release by Rosemary Clooney singing some great, old standards. It's a pity that the orch. conductor's name is not shown, nor any of the musicians backing her in this transcription session.

One item from Statiras Records (1304 Fletcher Rd., Tifton, Ga 31794).

SLP 8080 Here is Marty Grosz with Destiny's Tots singing many of Fats Waller's old hits. Only occasionally does Marty try to imitate Fats. It's a nice item. Destiny's Tots consist of Marty on acoustic guitar and vocals, Dick Meldonian on sax, Dan Barrett, trombone and cornet, Keith Ingham, piano, and Phil Flanigan, acoustical string bass.

Fortunately during this drought of reissues there is something to brighten the day!

I received recently the third of Larry Kiner's yeoman discographical efforts. (He's previously done books on Al Jolson and Rudy Vallee). This one chronicles the record career of Cliff Edwards (Ukulele Ike), who died on July 21, 1971. His record sales have been estimated to have been over 74,000, 000! This, and the other two Kiner discographies can be purchased from: Greenwood Press, Inc., 88 Post Road West, Westport, Ct. 06881.

I can't say enough in appreciation for the great work that Larry Kiner has done, and I for one will be looking forward to his next effort.

So that will have to be it for this issue. Your comments are welcome if directed to me at 221 Prune Tree Dr., Healdsburg, Ca 95448, and if interested I can give you details of my custom taping service.

Let's hope there'll be more news to bring you next issue of RR of reissues!

SAMUEL B. CHARTERS
and
LEONARD KUNSTADT

JAZZ

*A History of
the New York Scene*

DA CAPO PRESS • NEW YORK

\$30.00 post paid

Make remittance payable to
Len Kunstadt
Will be happy to autograph it

Singers Wanted at Once
CALL OR WRITE
SCOTT JOPLIN
252 West 47th St., New York City
State Voice You Sing

****New York City, August 1913****

"Trecumonisha" is grand opera—Scott Joplin, the well known composer, says "I am a composer of ragtime music, but I want it thoroughly understood that my opera "Trecumonisha" is not ragtime. In most of the strains I have used syncopations (rhythms) peculiar to my race, but the music is not ragtime and the score complete is grand opera."

Mr. Joplin has made arrangements with Benjamin Nikor for the production of his opera at the Lafayette Theatre early in the fall with a company of forty singers, supported by an orchestra of twenty-five musicians.

- * with *
- * loads of great *
- * rare photos *
- * and illustrations *
- * * * * *

NOTICE
Admission Charge 25c
Due to the expense of bringing The Original Dixie Land Jazz Band. We are Forced to Charge a small sum of **25c** per Person during their Stay Only.

An early "cover charge" for the Original Dixie Land Jazz Band. Management

Contents

Introduction	8
1 "The Only All-Water Route to Coney Island"	13
2 Castle Walk	23
3 "Trecumonisha"	43
4 That Creole Band	51
5 "Hellfighters"	63
6 50 Joy Whooping Sultans of High-Speed Syncopation	73
7 The "Crazy Blues"	83
8 "If You Crave Those Jazz Moanin' Blues..."	95
9 Shuffle Along	109
10 Original Fives and Little Ramblers	119
11 "J It for Jazz"	131
12 The Gang	145
13 A Number of "Californians"	159
14 Fletcher Henderson	165
15 "The World's Most Beautiful Ballroom"	185
16 Smalls, the Lenox, the Nest...	193
17 The House that Mills Built	207
18 "Cake Walking Babies from Home"	223
19 "Hi-De-Ho"	239
20 Chick	253
21 Ipana Troubadours	261
22 "The Harmful Little Armful"	273
23 Count Basie	283
24 "Harlem River Quiver"	293
25 "Nobody from New Orleans Can Do that Thing"	311
26 Dizzy	323
27 "... Fast and Light—and No Vibrato"	329
28 Toward the Future	343
29 A City's Music	353
Notes	361
Bibliography	363
Appendix of Available Recordings of New York Jazz	369
Photo Credits	371
Index	

Not a record label, but a collection of record labels from various companies including Decca, Lincoln, Dandy, LaBelle, Harmony, Golden, etc.

This volume is indispensable, a perfect companion, for all those interested in Record Research. It's \$40.00 postpaid. Make remittance payable to Len Kunstadt.

Send it to Record Research, 65 Grand Ave., Brooklyn NY 11205

The American Record Label Book

From the 19th Century Through 1942

Brian Rust

LOUIS METCALF

FROM SPIVEY RECORDS
65 GRAND AVENUE, BROOKLYN, N. Y. U.S.A. 11205

THIS FIRST AND ONLY FULL-LENGTH LP. HISTORY IS MADE HERE.

SPIVEY LP 1007 PRESENTS

LOUIS METCALF - Trumpet
SONNY WHITE - Piano
JEROME PATTERSON - Guitar
AL MATTHEWS - Bass
STRUTTIN' SAM - Drums
Vocal Victoria Spivey

FROM SPIVEY RECORDS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

THE FIRST CLASS MAIL PERMIT

RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

PLEASE RUSH!

address correction requested forwarding & return postage guaranteed.

24

BROOKLYN
OCT 1 1971
712

Grenville Clark